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September 2016 Japan's N°1 English Magazine
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Going West: Japan's remixing of foreign aesthetics



Edible Evolution: A history of modern *washoku*



Spin City: Vinyl meets spirits at Tokyo's music bars

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IN FOCUS

Fireworks color the night sky around the Daibutsu at Ushiku during Obon, by Mance Thompson



SEP 2016

Cover illustration by Nick Alston
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SEP 4 JETT EDWARDS | BELIEVE TOUR

North Carolina native Jett Edwards is a man who wears many hats, musical and otherwise. For the past 20 years, he has built an international career as a music producer; bassist; and R&B, soul, and gospel artist in both Japan and the U.S. He has worked with such names as Jackson Records, Five Blind Boys of Mississippi, and Leon Ware. As CEO of his own company and executive director of the thousand-voice Japan Mass Choir, Edwards is also heavily involved in introducing gospel music to international audiences. "There is a power in gospel music and it breathes in me," Edwards said in 2014. This September, Edwards returns to Japan for the "I Believe" tour and release of his new CD, *Flesh & Bones*. **Sep 4, 5pm and 8:30pm. From ¥5,000. 4-28-21 Jingumae, Shibuya-ku.**

Meiji-Jingumae. www.La-Donna.jp.

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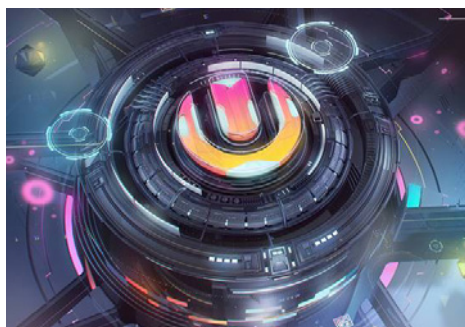
SEP 15-17 OM-2: 9/NINE

A typical OM-2 show might consist of, among other things, the surreal and slightly madcap experience of heads sprouting out of white cubes arrayed across the stage chirping, yelping, and singing at once. Since 1987, experimental performance art group OM-2 has challenged the boundaries between audience and art, performing a unique combination of drumming, bodily percussion, tap dance, and vocals to international audiences in America, Europe, Asia, and Africa. The 23 members that currently comprise the group will bring their show "9/NINE" to Tokyo, promising to intertwine body and rhythm to express impatience, unease, and weeping for a theater experience unlike any other. **Sep 15-17. ¥1,500-¥3,300. Nippori Sunny Hall, 5-50-5 Higashinippori, Arakawa-ku. Nippori. www.om-2.com.** Sponsored



SEP 16-18 JAZZ ART SENGAWA

Addressing Japan's staid jazz festival scene is Jazz Art Sengawa, at a sleek Tadao Ando development in suburban Sengawa. This year's event takes in performances by Makigami himself alongside co-director/ cellist Hiromichi Sakamoto, with the theme, "feral-intimate-alive." Makigami will direct a staging of John Zorn's notorious game-theory music piece "Cobra" to conclude the event, and also perform with his influential art-punk group Hikashu. Sakamoto will attack his cello as per usual with power tools, an experience that seldom fails to startle. Also on the bill are one-time Sonic Youth member and noted noise music artist Jim O'Rourke, along with Rob Turner, the percussionist behind GoGo Penguin, a British trio acclaimed for its innovative mashups of elements of electronica, trip-hop, jazz, rock, and classical music. **Sep 16-18. Sengawa Theater. 1-21-5 Sengawacho, Chofu. Sengawa. http://jazzartsengawa.com** Dan Grunebaum



SEP 17-19 ULTRA JAPAN

The third rendition of this internationally successful independent electronic music festival brings big-name house music acts like deadmau5, Martin Garrix, and Dubfire as well as other substantial offerings. This year's lineup includes marshmello, the mysterious DJ and producer who performs and appears in all his videos in a giant white marshmallow mask with Halloween eyes. Launched in Miami in 1999, the ULTRA festival has rightly been a huge hit for every year of its unbroken 18-year run, with a mix of high-tech production and careful curation of talent. Since its birth in Tokyo in 2014, the festival's success has been apparent in the huge crowds it draws and its sold-out shows. Go neon or go home! **Sep 17-19. ¥13,000-30,000. Tokyo Odaiba Ultra Park, Aomi, Koto-ku.**

Tokyo Teleport. www.ultrajapan.jp



UNTIL SEP 19 GEKIKARA GOURMET FESTIVAL

Spice, that rare mythical beast of a flavor in Japan, burns up the Gekikara ("super-spicy") Gourmet Festival, a near-monthlong fire-hazard party with 25-plus vendors representing the hottest cuisines from Asia. Try chili pepper specialty restaurant Akaitsubo's five-togarashi sampler and their fried chicken, exclusive to this event. The festival will have three rounds, with different restaurants participating in each wave; see the website for the full list. For those whose tastebuds haven't yet been burned off, spice levels are adjustable at each vendor. Pro tip: bring a few packets of sugar to sprinkle on your tongue for when the sizzle gets too much. After Gekikara Gourmet, get ready for the Garlic Ecstasy Festival, hosted by the same organizers just two days after Gekikara's end. **Aug 25-Sep 19. Okubo Park, Kabukicho, Shinjuku-ku. Shin-Okubo. www.gekikara-gourmet.com**



UNTIL SEP 25 RINKO KAWAUCHI: THE RAIN OF BLESSING

In 2001, Japanese photographer Rinko Kawauchi came into prominence following the released of three photography books: *Utatane*, *Hanabi*, and *Hanako*. Her images often depict the small details around us, placed in soft focus and suffused with a pale light that calls attention to both their gentleness and ephemerality. Her new exhibit, "The Rain of Blessing," brings together four series from Kawauchi's past and present, including her latest work regarding the rebuilding of the Izumo Shrine, the periodic circling of winter birds, and Chinese fireworks made by throwing scrap iron at walls. Musing on her photographic process, Kawauchi compares it to grasping an object underwater and bringing it into the sunshine, "seeing for the first time, as it reflects the light—what it really looks like." **Until Sep 25. ¥300-500. Gallery 916, 1-14-24 Kaigan Minato-ku. Takeshiba. www.gallery916.com**

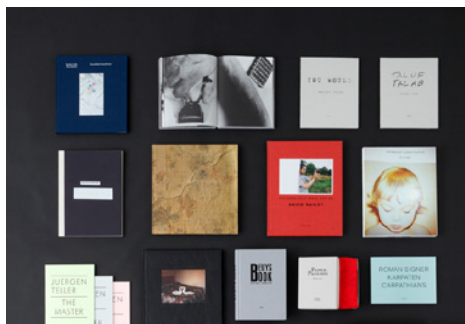


Photo by Koito Bolofo

SEP 16-19

TOKYO ART BOOK FAIR

Naysayers have been predicting the death of print media for years, but what the caterpillar calls the end, the rest of the world calls a butterfly. That's to say, walk into the Tokyo Art Book Fair and be deluged from all sides by the best and boldest of zines, photobooks, catalogues, and whatever can be creatively filed as something with a binding. Now in its eighth year and extended to four days, 300 participants are expected to showcase in Asia's largest art book fair, alongside a high-culture schedule of exhibitions, screenings, and panels. This year also brings publishers and artists from the featured country, Brazil, and marks the inauguration of the Steidl Book Photobook Award. If this is death, it's the best-looking kind there is. **Sep 16-19. Free admission. Tohoku University of Art and Design Gaien Campus.** 📍 Aoyamaichome. www.tokyartbookfair.com



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SEP 17

BLUE NOTE JAZZ FESTIVAL

A little taste of authentic New York Jazz arrives in Yokohama this month. The Blue Note Jazz Festival started in New York City in 2011, gathering many well-known musicians as well as artists breaking into the jazz scene, before moving on to tour around America and, as of 2015, making an annual sojourn to Japan. Jazz lovers in Japan can listen to authentic jazz from a variety of artists within the charming surroundings of the Red Brick Warehouse—a building so jazzy in its own right, it would be criminal to not host the event there. Lineup includes performances from celebrated artists Earth, Wind and Fire, George Benson, Go Go Penguin, Marcus Miller, Andra Day, and Misa x Takuya Kuroda. **Sep 17. ¥10,800-26,000. Yokohama Red Brick Warehouse. 1-1 Shinko, Naka-ku, Yokohama.** 📍 Nihon-Odori. <http://bluenotejazzfestival.jp/english/>



SEP 17-18

TOKYO GAME SHOW

Tokyo Game Show remains one of the most anticipated events for game and tech enthusiasts in Japan. Visitors can test-play games from established industry names and indie developers both domestic and international. There will be console games as well as games for smartphones and mobile devices, with sections of the exhibition hall devoted to new stars from Asia, Latin America, and Eastern Europe; e-sports; and, in line with its theme, "Press Start to Play the Future," AI and virtual reality exhibits. For lonely hearts, there's also an area devoted to romance simulation. In addition to testing games, there will be merchandise, stage events, cosplay gatherings, and opportunities to try out new products and technologies. The Japan Game Awards will also play out on the big event stage, bestowing awards in the industry, amateur, and future divisions. **Sep 17-18. ¥1,000-1,200. Makuhari Messe, Mihama-ku, Chiba.** 📍 Kaihin Makuhari. <http://nkb.jp/2aUMs8n>

松本大洋 / 「ルーヴルの猫」 © MATSUMOTO Taiyou / Shogakukan / Futuropolis / Musée du Louvre éditions



UNTIL SEP 25

LOUVRE NO. 9 MANGA, THE NINTH ART

The famed Louvre Museum is well-known for its collection of renowned paintings and sculptures, including the likes of the Mona Lisa and Venus de Milo. Lesser-known, however, is the museum's collection of comics—mostly from French and Japanese artists—now on showcase at The Mori Arts Center Gallery. Color and modernity will captivate anyone who comes to this exhibition, with focus on "bande dessinée," meaning "comic strips" in French. The exhibition's title, "The Ninth Art," takes its name from the French term used to describe comic art. (FYI: the other eight are architecture, sculpture, painting, music, literature and poetry, plays, films, and media arts). **Until Sep 25. ¥400-1,200. The Mori Arts Center Gallery. Roppongi Hills, 6-10 Roppongi, Minato-ku.** 📍 Roppongi. <http://manga-9art.com>



© Hotel Ryumeikan

UNTIL SEP 30

MATCHA BEER GARDEN

Tourists come to Japan for the *matcha*, salarymen stay for the beer. But now the ubiquitous *nama* is going green at Green Tea Restaurant 1899's summer matcha beer garden, where visitors can enjoy an all-you-can-drink *nomihodai* course—a Bacchanalian of nine types of matcha beers and matcha stouts, as well as original store brews made with the roasted green tea *houjicha*. This year, 1899 also offers, for an additional price, a special menu of matcha white wines and *umeshu*, and to add some padding to your stomach lining, a variety of sides including matcha udon, matcha-marinated octopus, and matcha croquettes. The drink specials here blow Starbucks out of the water. Your friends will all be green with envy. **Until Sep 30. ¥3,800. 3-4 Kanda Surugadai, Chiyoda-ku.** 📍 Shin-Ochanomizu. www.1899.jp/ochanomizu/beer garden.html



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OCT 1-2

EDITOR'S PICK

SUTRA

After touring dozens of countries to critical acclaim, renowned Flemish-Moroccan choreographer Sidi Larbi Cherkaoui's 2008 show "Sutra" finally arrives in Japan. The piece emerged from intensive meetings Cherkaoui had with China's Shaolin martial-arts monks and is enacted by 17 "dancer-monks" and one "Westerner." Minimalist stage design by sculptor Antony Gormley provides the backdrop for a spectacular show that attempts to break down East-West stereotypes. Particularly impressive should be the monks' displays of martial arts, from sword and staff fighting to bare-handed techniques and dynamic jump sequences that would wow even a professional gymnast. Cherkaoui's choreography is set to a score by celebrated Polish composer Szymon Brzoska. **Oct 1-2. ¥9,800-12,000. Bunkamura Orchard Hall. 2-24-1 Dogenzaka, Shibuya.** 📍 Shibuya. <http://bit.ly/2b0R1ba>

Dan Grunebaum



Spend more than a few seconds in one of Tokyo's infinite convenience stores, and you're bound to hear American music—with a different twist. The Fifth Dimension's "Up, Up and Away" and Dionne Warwick's "Do You Know the Way to San Jose?"—already tame tunes to begin with—are rendered into cloyingly sweet adaptations of their former selves, their vocal tracks replaced by a peppy clarinet or an optimistic flute. But here's the strange thing: the songs aren't from Japan, yet hearing them like this feels unmistakably Japanese.

This is just one example of what might be one of the country's largest imports: reimagined "American Cool." Reasons for this extend back centuries to historical events like aggressive Western trade deals and American

REIMAGINED AMERICAN COOL

Finding the "Tokyo Look"

BY TREVOR CAMPBELL

occupation, but it's also the result of local interest. Yuko Yamaguchi, one of the designers of Hello Kitty, says in a 2009 article in Foreign Policy that up until the last few decades, "it was very rare for Japanese people to go abroad, so people yearned for products with English associations."

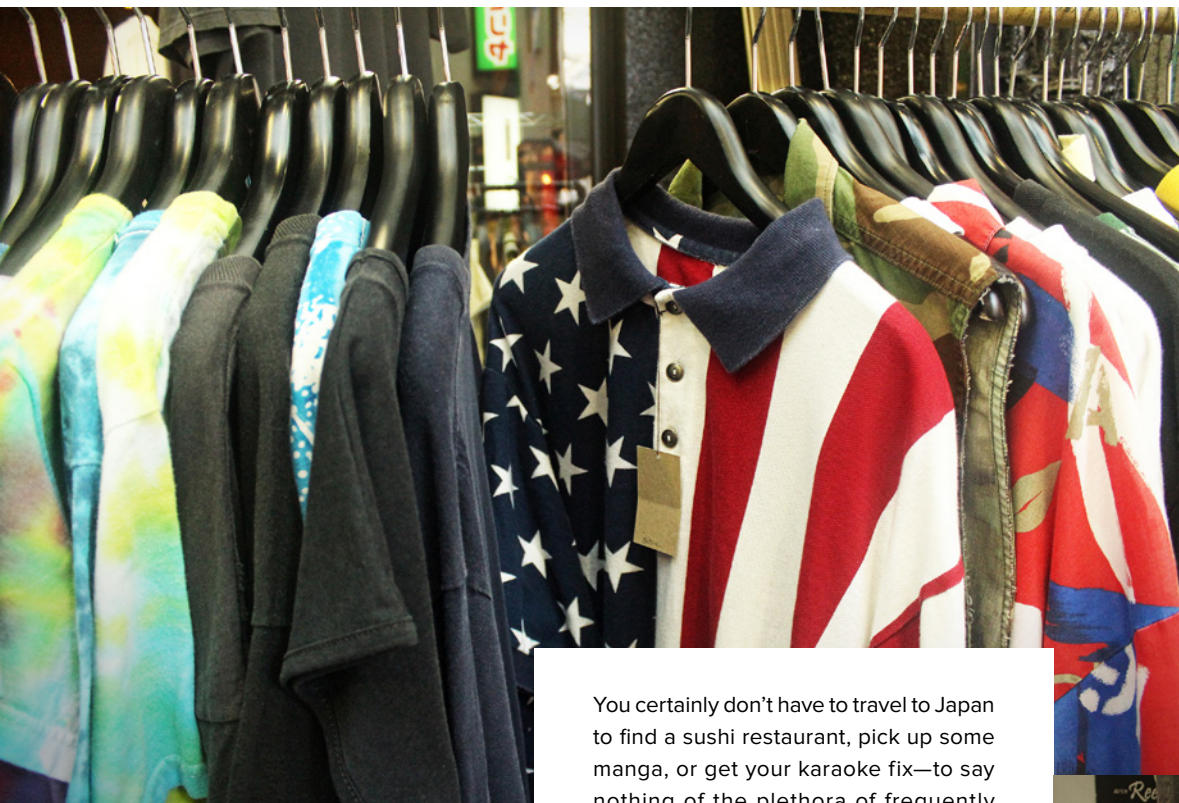
It's certainly not the case anymore. Scads of young Japanese are heading abroad to study, work, or simply travel and experience other cultures firsthand. Now, instead of having to rely on third-party intel on phenomena like American Cool, they can make their own interpretation and bring that idea back with them to Japan.

This has influenced Japanese art and culture in plenty of ways, but its effect on fashion has been particularly interesting. More than simply importing ideas,

Japanese travelers can fill their suitcases with the goods themselves and, if they're feeling enterprising, sell them back home at a decent markup.

If you're looking for proof, head to Koenji Station. The nearby covered arcade of Pal Street, its southern extension Look Street, and their various offshoots boast over 70 vintage shops. While some carry a little bit of everything, others are geared to a much more niche clientele. For example, the pastel slumber party of Kiki2 or self-described "'90s hip-hop shop" Crooklyn. Combined, they're likely selling all the necessary





SHOPPING FOR VINTAGE CLOTHING IS A BIT LIKE BUYING THE MYTH OF ANOTHER PERSON, TIME, OR PLACE. IT'S A COMPLICATED INTIMACY THAT CAN QUICKLY TURN PROBLEMATIC.

You certainly don't have to travel to Japan to find a sushi restaurant, pick up some manga, or get your karaoke fix—to say nothing of the plethora of frequently questionable kanji tattoos gracing arms, necks, and ankles the world over.

More importantly, the Tokyoites who seek out American fashion at shops like those found throughout the city, including those south of Koenji Station, aren't necessarily looking to replicate American looks. Air Jordans, Penn State pins, and Hawaiian shirts get remixed with other national and international apparel to become a look that's somehow distinctly Tokyo. Well, as distinctly "Tokyo" as anything can be in an increasingly globalized world.

Shopping for vintage clothing is a bit like buying the myth of another person, time, or place. It's a complicated intimacy that can quickly turn problematic. Culture sharing is a tricky issue, and Japan is no stranger to cross-cultural exchanges that verged on appropriation. The exoticism of American goods is definitely a selling point in imported vintage clothing, but it doesn't feel like the U.S. is getting played. First of



all, Western culture isn't an underdog, and isn't being sold for parts against its will. In fact, it's more likely recognized as a compliment. Apart from this, decontextualizing vintage fashion from the U.S. and using it to tell an alternative local story feels subversive—a bit punk, really. It hardly matters that these clothes might be covered in English or slathered in stars and stripes. They're easily made over into something local.

Western wear on Tokyo streets achieves something it never could in its "natural" habitat. In fact, Tokyo's fashion-forward culture just might be tailor-made for imported vintage fashion. Few other cities are so adept at combining traditional and modern, truth and fiction, and the forgotten with the unforgettable.

Part collage, part kaleidoscope, but all visual, Tokyo expertly shrugs off interpretation while continuing to expand upon its own definition. That's part of its style. It makes sense, then, that its vintage scene would follow suit.



ingredients to pull off practically any ensemble.

For a Westerner, it can be pretty interesting to see what's made it to the racks. For example, sweats emblazoned with the logos of unknown, small-town American sports teams or American flag polo shirts that might get clocked as gaudy at a Fourth of July barbecue can be found in the vintage shops of Koenji at premium prices.

While it might be tempting to question this, it's certainly not a phenomenon unique to Tokyo. Vintage shops throughout the rest of the world are stocked with strange collections of clothes that might wallow in the bargain bins of their native land but become hot commodities elsewhere.

Though Tokyo, along with the rest of Japan, often gets accused of having a more-than-friends crush on Western culture, it's certainly not one-sided.



FEATURED MOVIE

STAR TREK BEYOND

Justin Lin (*Fast & Furious*) takes the crew of the *Enterprise* into deepest space, where they encounter a new menace that threatens the entire Federation. Because, well, that's what you do in *Star Trek* movies.

This third installment in J.J. Abrams' rebooted ST franchise comes with all the requisite big-screen action mayhem (cool spaceship crash), unfortunately edited in Lin's frenetic *F&F* style.

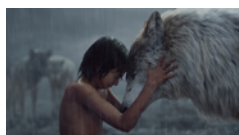
Chris Pine effectively reprises his role as Captain Kirk, Zachary Quinto again aces Spock, and a heavily made-up Idris Elba does

the villain honors with freshness and believability. Karl Urban, Zoe Saldana, the late Anton Yelchin, and (co-writer) Simon Pegg are all back; a cast of characters you don't mind spending time with. The crew is successfully reimaged to focus on its "family" aspects. It works.

The title notwithstanding, it's best when it goes retro, even if it may seem to some to just be going through the motions. For Trekkers, that's often enough. It's faithful to the original TV show's ideals and values, to the point where it seems in spots a little like an extended TV episode. I mean that in a good way.

The writing is smart and fan-focused, and there's plenty of wit along with the spectacle (something *Into Darkness* conspicuously lacked). The film engages in a bit of the required philosophical musing, but this one is more fun than deep.

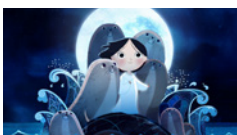
So, a good fanboy time at the movies, but ultimately it doesn't boldly go anywhere cinematically risky, placing it in the "entertaining but forgettable" category. (122 min)



THE JUNGLE BOOK

A child raised by wolves (Neel Sethi) reluctantly resolves to rejoin his own species to draw danger away from his

clan. Crossing the jungle, he is helped by Baloo the Bear (a stand-out Bill Murray) and Bagheera the Panther (Ben Kingsley). But other creatures are not so benevolent. Jon Favreau's film couldn't accurately be called a live-action version of the 1967 animation, since there's only one live person. But it's a seamless hybrid that's vivid, alive and jaw-droppingly entertaining. A great family outing with a low Disney cute factor, but maybe too intense for the wee ones. Big screen, please. For the sound. (105 min)



SONG OF THE SEA

Call this Oscar-nominated, delicately composed film an antidote to the busy, noisy, and shallow animations

kids watch these days. Inspired by Irish folklore, this is the tale of Ben and his mute sister Saoirse, who are taken from their widowed father and their lovely light-house home by a well-meaning grandmother to live in the city. They make a break and begin a homeward journey that involves fairies, a magic seashell, and a sealskin coat. This hand-drawn animation plays like an intricately decorated storybook, and the story, the music, and the voice work are enchanting. A children's film for all ages. Japanese title: *Umi no Uta*. (93 min)



WHILE WE'RE YOUNG

The stagnated lives of a struggling Manhattan documentary (Ben Stiller) and his wife (Naomi Watts) are invigo-

rated when they befriend, somewhat improbably, a much younger Brooklyn couple (Adam Driver and Amanda Seyfried). As the two couples share their worlds, often amusingly, a strange dynamic emerges. Indie maestro Noah Baumbach's (*Frances Ha*, *The Squid and the Whale*) Woody-esque commercial breakthrough is a confident and inspired movie for grownups. Hilarious social satire with a few darker threads. As a Baby Boomer, I found this battle between Gen-Xers and Millennials highly satisfying. Japanese title: *Young Adult New York*. (97 min)



X-MEN: APOCALYPSE

These days, entries into the overcrowded superhero genre need to do more than just think up ever more power-

ful and unstoppable supervillains to vanquish. This one doesn't change that, but it's more coherent than those noisy *Avengers* flicks (not difficult), and the acting's better. It takes place about ten years after *Days of Future Past*, and deals primarily with Magneto's (Michael Fassbender) backstory. Origin stories are what you do when you have no ideas. James McAvoy gives Professor Xavier depth, Oscar Isaac effectively does the title supervillain honors, and Jennifer Lawrence aces Mystique. (144 min)



HITMAN: AGENT 47

Stylish, aggressively awful Euro-thriller about a secret government genetic engineering program to produce

the perfect assassin. Now, *there's* an original idea, what? This unrelentingly idiotic screen vomit (based on a video game; never a good sign) offers a hopelessly muddled head-scratcher of a plot, windup-toy characters that we don't care about, and maybe ten minutes worth of scenes that do not involve gunplay, fighting, car chases or explosions. Mostly it's shootin' and killin'. It's not *about* anything. I'd call it a guilty pleasure, except for the part about the pleasure. Nice scenery. (96 min)



GHOSTBUSTERS

Bridesmaids director Paul Feig's recipe for "reimagining" the iconic 1984 original: start with a troupe of former "SNL"

comics, add the expected special effects (lots), and stir in too much generic action and Ghostbuster-spook battles. Overcook. Must have been low on humor. This genial, sporadically amusing time-waster is not terrible. But it's overlong, fairly pummeling, and unnecessary. This has nothing to do with the talented all-female GB team. In fact, they save this rehash. Great chemistry, spiced by a few cameos by the original cast. They just aren't given enough funny things to say. (116 min)



© 2015 Film Factory

CINEMATIC UNDERGROUND

VIVE LA CINEMA

BY KEVIN MCGUE

Fans of French cinema always have plenty of options around Tokyo and September is no exception. In *Un + Une*, popular star **Jean Dujardin** plays a womanizing composer who is scoring a Bollywood adaptation of *Romeo and Juliet*. Although he is used to dating much younger women, while in India, he falls for a woman closer to his age, with the only problem being that she is the wife of the French ambassador (Christopher Lambert). On from Sep 3 at Bunkamura's Le Cinema (2-24-1 Dogenzaka,

Shibuya-ku; www.bunkamura.co.jp).

Isabelle Huppert leads the ensemble cast in *Macadam Stories*. The comedy focuses on six characters living in a huge block of flats who find relief from oppressive urban alienation in the form of unlikely encounters. Huppert plays a faded film star who befriends a teenage boy who helps her unpack and Michael



© Les Films 13

Pitt is an American astronaut who enters this strange world when his capsule lands on the roof. On from Sep 3 at Human Trust Cinema Yurakucho (2-7-1 Yurakucho, Chiyoda-ku; www.ht-cinema.com).

World-renowned filmmaker Michel Gondry returns to his native France for *Microbe & Gasoline*, a coming-of-age tale about two misfit teenage boys who make a rudimentary vehicle and then decide to make a road trip across France in it. Along the way, of course, they meet any number of oddballs, including Gondry collaborator Audrey Tautou. Starting Sep 10 at Yebisu Garden Cinema (4-20-2 Ebisu, Shibuya-ku; www.unitedcinemas.jp/yebisu)

The French animated film *The Red Turtle* is actually a co-production with Japan's Studio

Ghibli and mixes the lines of European animation with the technical excellence of anime. The story about a man stranded on an island whose attempts to escape on a raft are thwarted

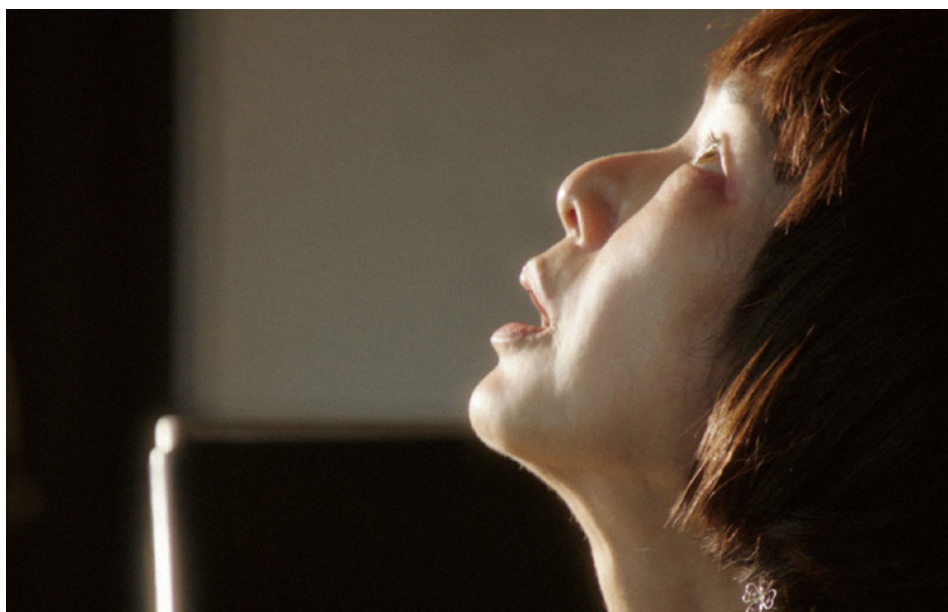
by a sea turtle is told without a single word of dialogue or subtitle. **Screening from Sep 17 at Toho Cinemas Roppongi Hills (6-10-2 Roppongi Minato-ku; www.tohotheater.jp).**

EIGA

HEE

BY ROB SCHWARTZ

Kaori Momoi is as close to a Renaissance film artist as there is in Japan. She's appeared in tens of Japanese films (starting in 1971) and had roles in international projects like *Memoirs of a Geisha* and Aleksandr Sokurov's *The Sun*. Momoi has taken to directing and this, her second effort, is masterful minimalist filmmaking. It offers a searing look at the human experience, and showcases Momoi's considerable acting chops. The storytelling is accomplished mainly by Momoi's character Azusa talking directly to the camera about how she ended up as an aging prostitute with a wrecked life. At first, the audience sees Azusa reminiscing directly to the camera about her childhood and early life, and slowly become aware that she is talking to a psychiatrist and revealing her mental state. After a few interludes, she's back at the doctor's office, and we understand this second sitting is a



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legal evaluation. Laced with jump-cuts, passages from Azusa's life, repeated scenes of trauma, and quick depictions of a few other characters in L.A., the film slowly reveals the protagonist as a serial arsonist—hence the title, which means “fire” in

Japanese. With remarkable precision, the work shows us a woman who has been brutalized by the world and hung on the only way she could: by using her body. Check out this deeply affecting and intimate piece. (72 min.)

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THURSDAY, SEP 15, 2016

1
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2:30^{PM} ~ 3:30^{PM}

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by 7 legal and business professionals

3^{PM} ~ 4^{PM}
3:30^{PM} ~ 4:30^{PM}

LECTURE

(45 min/Q&A 15 min)

Dr. Greg Story

President, Dale Carnegie Training Japan

2
SESSION

3^{PM} ~ 4^{PM}
3:30^{PM} ~ 4:30^{PM}

LECTURE

(45 min/Q&A 15 min)

Dr. Greg Story

President, Dale Carnegie Training Japan

4^{PM} ~ 5^{PM}
4:30^{PM} ~ 5:30^{PM}

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PROVIDING SUPPORT TO REFUGEES IN JAPAN

The Japan Association for Refugees
assists and empowers

BY HELEN A. LANGFORD



"Especially just right after [refugees] arrive in Japan, [they] do not have lots of money, so they spend all the money in the first few weeks, or few months, and end up becoming homeless."

Shiho Tanaka, PR Unit Coordinator for the Japan Association for Refugees (JAR), is explaining a worst-case scenario for new arrivals in Japan. JAR, an implementation partner of the UN High Commissioner for Refugees, supports and advocates for refugees, as well as raises awareness of related issues in the general population.

In 2014, JAR provided temporary shelter to 46 refugees, while also providing medical care. "People who do not have medical insurance, they have to pay the hospital, so we negotiate with the hospital," Tanaka said. "Some of the hospitals provide treatment for free, but it's very difficult just to go by yourself."

But "by themselves" is where a number of refugees end up after arriving, particularly those who come from countries without established immigrant communities in Japan. Without community support, it becomes even more difficult to navigate both a new life in Japan and the refugee status application process. JAR's support is especially important in these cases.

Every day, between ten and 20 refugees visit



SUPPORT DOESN'T END WITH AN APPROVAL, HOWEVER. GETTING REFUGEE STATUS IS JUST ONE STEP TOWARDS REBUILDING A LIFE".

JAR for assistance. The Friday afternoon of my visit was no different: all four consultation rooms were busy, and the waiting area completely full. Each year, JAR assists approximately 600 people from 60 countries, and what they accomplish saves lives.

Applying for refugee status is a long, difficult, and stressful process, and counselling—both legal and personal—is a big part of what JAR does. But as Tanaka showed me during an office tour, it also takes care of more immediate needs. Shelves on one wall of the largest consultation room are stacked with clothes, and a big box of toiletries takes up part of another wall; shelves in the office area house non-perishable food.

The major challenge—getting refugee status—is tackled by pro-bono lawyers, and supported by interpreters and translators. It's common knowledge that Japan's refugee acceptance rate is extremely low: only 27 of 7,586

requests in 2015 were approved, while 2014 saw only 11 approvals out of 5,000. Five of those 11 were JAR-supported refugees.

Support doesn't end with an approval, however. Getting refugee status is just one step towards rebuilding a life. Employment assistance and community integration are essential.

"We try to reach out to the group and try to let them help each other, not only among refugees, but also ... local Japanese people, sometimes schools, and hospitals. [We] try to create networks, support networks," said Tanaka. Empowered self-sufficiency is the goal.

Beyond direct assistance, JAR spreads awareness through media coverage and an annual campaign. The 2016 campaign, Portraits of Refugees in Japan, ran from June 20 to 26, and showcased 28 black-and-white photos by photographer Naotaka Miyamoto. Along with its network of parliamentarians and government officials, JAR also advocates for immigration law reform.

When asked about the future of Japan and refugees, Tanaka is optimistic. "We hear lots of sympathetic voices ... so it's like a silent majority thinks that [Japan] should change this situation."

On behalf of the over 20 million refugees worldwide, may that change happen sooner rather than later.

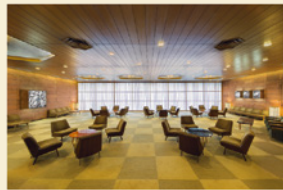
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- **Buy Flavours Without Borders, JAR's bilingual cookbook:** <http://amzn.to/2aqJ43T> (a portion of each sale goes to JAR)
- **Volunteer for, or participate in, the Dan Dan Run, JAR's annual charity walk/run:** <http://bit.ly/2aKJazr> (If there's room, here are three more ways to help)
- **Collect food:** organise a non-perishable food drive at school or work—but let JAR know in advance so they can make room for everything
- **Donate books:** Value Books will pick them up, sell them, and give the money to JAR (www.charibon.jp/partner/nanmin/)
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SEPTEMBER NEWS

On Saturday, August 6, over 50 protesters gathered in Shibuya to march at a **Black Lives Matter rally**, carrying signs bearing the hashtag #blacklivesmatter and messages such as “Tokyo stands with you.” Organized by Tokyo-based non-profit The African-American Youth Travel Program and networking group Tokyo Black Professionals, the march was held to spread messages of hope to African-American victims of police brutality in the U.S. As the date of the march coincided with the anniversary of the Hiroshima bombing in 1945, the event also served to build unity between the U.S. and Japan.



It’s been five years since the Great Tohoku Earthquake of 2011, but its reverberations still echo, ensuring it won’t be forgotten anytime soon. In what has become an annual tradition, Tama University students have created paper lanterns from messages supporting the cities

which were victim to the disaster. From September 9 to 11, the washi paper lanterns will be installed in Tokyo Midtown to create a **Washi Candle Garden**. The garden will be illuminated with the warm, soft glow of thousands of messages supporting and sending strength to the 38 cities still rebuilding after the quake.

The world had their eye on the **2016 Olympic Games** in Rio, but Tokyo’s international school community has plenty to be excited about as an alumnus took home the gold. Judoka Mashu Baker, 21 and representing Japan, placed first at the men’s 90-kg division on August 10. Born to a U.S. father and Japanese mother, Baker is an alumnus of the Santa Maria International School in Nerima-ku.

This year, the International House of Japan’s annual **Nitobe Leadership Program** tackles the theme “The World of 2030: Initiatives Toward a New Society.” The program gathers speakers and professionals to discuss different aspects of leadership and globalization in the public sphere. On October 1, Matsuyama Daiko, Zen Buddhist priest and organization of Asia’s first “Interfaith Marathon,” will speak on the Japanese attitude of openness and tolerance of other faiths, as a step toward peace in a world riddled with religious conflict. <http://bit.ly/nitobeleadership>

The **Tomodachi MetLife Women’s Leadership Program** kicks off September 9 in Tokyo and three other cities. Begun in 2013 as a collaboration between the U.S. Embassy and the Tomodachi Initiative, the ten-month program targets

female Japanese university students to develop the next generation of globally active female leaders. The U.S. Embassy will host several group sessions on leadership development and financial empowerment, and the program also pairs the students with mid-career mentors as a chance to network, develop leadership skills, and travel to Washington D.C. and New York. <http://bit.ly/tomodachiwomensleadership>

Limited spaces are now on sale for the 2016 **Cuisine for the Cure**, held at the Australian Embassy Tokyo. Organized by the Run for the Cure Foundation—which holds various events throughout the year to raise money and awareness towards the cure of breast cancer—the dinner will feature a menu by the celebrated chef Luke Mangan, and include gourmet treats such as Tasmanian ocean trout. The night will also feature a lineup of live music and performances, as well as a Live and Silent auction, with all proceeds going to the Foundation. Tickets are sold on a first-come, first-served basis. <http://bit.ly/2a17RL3>

English lifeline and counseling service TELL is holding their **annual Talkie Walkie walk** on September 10, World Suicide Prevention Day. The event is a series of walks held at various cities throughout Japan with the goal of raising awareness of mental illness and suicide, which currently plague the country. The walks also serve as a means to connect and build community. TELL is organizing the Tokyo walk that begins at their Omotesando office, but they encourage people to organize their own walks for the cause. For more information or to register, visit <http://tellwalkandtalk.com>.



Also a large population of Iranian immigrants were living in the Detroit area, and this sparked my interest in Persian and ultimately Arabic music, so much so that I contemplated going to the Middle East before coming to Japan. When I did arrive in Japan, however, Hamza El Din—arguably the most famous Arabic musician of the 20th century—was still active here and became my mentor. I was fortunate to be able to study and eventually perform quite a bit with him. Of course, I do like listening to so many different styles of music and really feel blessed to be able to work and reside in

those different musical worlds.

CHRIS HARDY

An American's 27-year Far East rhythm odyssey

BY DAN GRUNEBAUM

American percussionist Chris Hardy's three-decade musical journey in Japan has taken him from the Nebuta Festival to the National Theater to the Cirque du Soleil. Metropolis heard from Hardy about the different ways the Japanese feel rhythm, and the experiences behind the latest album from his contemporary world/jazz quintet TGA.

How did you end up in Japan?

Although I was studying music at school, I was also interested in Buddhist art, Japanese language, and Arabic music. I pursued those interests by taking a few courses in those subjects, but music kept me pretty busy. In my last year at school, a group I was performing with toured Japan for six weeks. We traveled around quite a bit but our homebase was a small ryokan [Japanese inn] in Asakusa. I totally fell in love with Japan and made plans to come back. Original plans for a two- to three-year visit turned into a 27-year adventure.

What keeps you here?

Great opportunities to perform with fantastic musicians. The music industry is having troubles all over, so I think working from a base where you feel comfortable is important. Having lived here for so long, I have strong musical bonds and friendships with so many people.

As a percussionist, what is the appeal of Asia?

From a percussionist's point of view, places like

Brazil, Cuba, and West Africa—not Asia—are the usual first-choice destinations. I play a lot of hand percussion, so that made the choice even more questionable. Coming to Japan at an early age helped me focus as a person and musician. Asian—and specifically Japanese—aesthetics intrigued me and influenced my playing regarding the concept of “ma” and the notion of giving shape to what is not stated.

This idea of space, even as a percussionist, is very appealing and inspires the creation of rhythms as beautiful and sublime as nature!

You play a wide range of styles. How does your background inform the different styles?

I started out on piano and then moved on to drums when I was 10. Growing up in Detroit, I was listening to a lot of funk, jazz, and rock music early on. One of my early teachers played drums and percussion for musicals that came to Detroit. He could play anything that came his way, and I went to see him perform all the time. My next teacher was with the Detroit Symphony and he eventually let me play as an extra with the orchestra. I attended the University of Michigan and really went out for anything and everything I could: orchestra, wind ensemble, West African drumming, jazz vibraphone, contemporary music ...

What was it like being a member of Cirque du Soleil Zed show?

Working with Cirque du Soleil was a fantastic experience. To be honest, I was not aspiring to be a musician in the circus but I took a chance at the right time and fully enjoyed it. The 60 performers in Zed were all Olympic-level athletes. Seven onstage musicians, two amazing singers, and 50 other technicians, totaling 120 people from 20 different countries working on every show. Of course, an environment like that does have its drama—but when everyone is in performance mode it really is magical. The audiences felt it too, and Zed remains one of the favorite shows among Cirque du Soleil fans. The music for the show was beautiful, and again, I was left to choose what I wanted to play. What a pleasure!

What's the biggest challenge you've faced as a foreign musician in Japan?

Remain creative and maintain identity without being pigeonholed. There aren't many cross-genre players here, and I really detest the whole genre-categorizing aspect of the

music business. The industry here is not open to musicians “crossing over” and this is perpetuated by musicians themselves. I'm primarily talking about jazz, rock, and pop musicians. It's ironic because I don't get that vibe from musicians who play traditional Japanese instruments. They may have a 300-year familial lineage of playing traditional music, but are open to collaborate with artists outside of their own world.

TGA performs at Absolute Blue in Ikebukuro on Sep 24. <http://christopherhardymusic.com>
Read the full article at metropolisjapan.com.



ALBUM REVIEW



JIMMY BINKS AND THE SHAKEHORNS THE GOOD LIFE

BY LAURIER TIERNAN

The first full-length album from Jimmy Binks and the Shakehorns bursts open boldly with the buoyant party-folk vibe for which the international collective became famous in Tokyo's expat music scene. Its first several minutes set the stage for the band's wings to be stretched, adding '50s rock leads and some ska syncopation to their well-branded country-folk hybrid.

Track two, "Eureka Moment," adheres to an old-school industry rule of offering the familiar after something unknown, before jumping into double-time feel and a second helping of speedy guitar leads. Their classic humor is found intact and amplified on track three, the phonetically-titled "Waaaaagghhh!", as its verses harken back to '70s country love songs, while the choruses feature triplet simulations of riding a falling elevator. The fourth song, "Cabin Fever," may be the most classic Jimmy Binks composition on this album: a Nashville-style country number adorned with banjo licks and swift fingerpicking, fleshed out by smooth harmonies and wry British humor. "Don't Know Why," the fifth track, shifts down a few gears to a quieter feel, like an early Bob Dylan song about wandering along the open road too long.

"One Drink Away" presents a fictional scene where regret is waiting in the wings, as our hero longs to divulge withheld words to the object of his desire. The drinking theme continues on "Drunk Drunk Drunk," befitting a band that plays many shows in bars, and is ideally destined for festivals. The lyrical theme of quirky couplehood also plays on, as the anti-hero protagonist presents his romantic double life as a "double-down on love." "747s" starts up musically as a modern "Margaritaville" but is thematically opposite, with the main character plotting a course to his beloved. Like "Cabin Fever," "New Vows" harkens back to classic Jimmy Binks, but with more polish and greater skill. And, as a humorous way to begin the album's ending, the lyrics promise, "Sweetheart, I won't let you down ... too much."

The actual album closer, "Paintings," develops on the "sweetheart" theme, while presenting a lovely new set of building blocks: a smidgen of Weezer's "Butterfly," a latin-sounding mandolin, lullaby-like fingerpicking, and even a dash of glockenspiel. The lyrics then dispense with all humor to introduce a proposal of marriage, while keeping things light, with a final suggestion that they should "get in the car and just drive." If the pop culture myth is true that you can predict a group's near future by their new album's last song, then we can expect even greater things from a band that's already great.

The Good Life available Sep 21 on Bandcamp and other online music stores, and physically at HMV Shibuya.

Jett Edwards

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I LOVE PIZZA

An authentic slice, minus the corn

BY TAMATHA ROMAN

Mayonnaise and corn: two toppings that have no earthly business corrupting a slice of pizza. Nevertheless, it's something we expats have come to expect as the options for true specimens of Italian heaven in Japan. Yes, pizza delivery franchises exist, but the price and quality hardly matches what's in our hearts: cheesy, artery-clogging slices. But if you're willing to travel out to Chiba, ambrosia exists in the form of New York-style pizza at the aptly-named I Love Pizza restaurant.

I Love Pizza has quietly existed on the pizza scene for almost 30 years, hidden on

a side street near the Chiba monorail. Yet, when standing in front of the discrete tan building with its red awning, there's definitely something amiss. A bike belonging to another era is parked out front, and the words "I Love Pizza" are blocked above the door in a fashion akin to something you'd see in an American city. Inside, vintage style abounds. Old Coca-Cola signs hang on the walls alongside Marilyn Monroe and pink Cadillacs. A retro Japanese radio seems to be the old nod to the homeland. The shop feels like a magically misplaced '60s diner, despite the awesome selection of 1980s tunes jamming on the speaker.

Then there's the pizza. Oh, the pizza. The menu showcases an eclectic range of styles and toppings—thankfully no corn or mayonnaise—including seafood concoctions, spicy renditions, and sauceless varieties. If New York style isn't your thing, there's also Italian. Love's Special, with its pepperoni, italian sausage, green peppers, onion, and *shimeji* (a type of Asian mushroom), is by far a fan favorite



(¥2,800 for a large). The taste of each pizza is overwhelmingly New York, yet the ingredients, besides the salami, are all from Japan. Additionally, the current owner of 1.5 years, Kobayashi Toshiro, surprisingly received his pizza training in Japan. Besides pizza, the owner also makes a mean mixed drink. (Order the Ginger Highball, at bargain ¥580!) Toshiro also serves up the Marshmallow Dessert Pizza (¥880 for a 20-cm) that'll round out your gluttonous feast.

I Love Pizza has two locations. If you're out near Makuhari for the popular Summer Sonic or other events happening at Makuhari Messe, their Chiba location is just 10 minutes away. This is the original diner-style shop. Their second location is close to Narita Airport, making it a delicious stopover to break up your travel itinerary. Though the Narita branch doesn't have the same awesome decor, it does offer up slices (about ¥400) in addition to whole pies, good for visitors running late for their flights.

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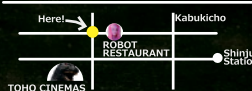


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MODERN JAPANESE FOOD

An evolution of note

BY JESSICA THOMPSON

In my last few days in Japan, among the food I've eaten were sushi, *yakitori*, *koya dofu* (freeze-dried tofu), and summer stir-fried vegetable; spaghetti with Japanese mushrooms, soy sauce, and butter; sake lees gelato, a *teishoku* (set meal) comprising *yakizakana* (grilled fish), vinegared spinach, *kinpira gobo* (sauteed burdock), miso, and rice; mentaiko and cheese burrito (I was hungover); ice cream-filled *senbei* (rice cracker), *ochazuke* (green tea over rice), *karepan* (a Japanese curry-filled donut), Iwagaki oyster risotto, and a “Caprese” salad with tomato, tofu, and *shiso*. This list, while barely touching on the food available in Japan today, gives a glimpse into the range out there.

Ancient Japan was a paleo banquet of native meats and vegetables: wild deer and boar, mushrooms, *sudachi* lime, ginger, *sansho* pepper, *myoga*, nuts, pears, fish, and shellfish. *Washoku* (traditional Japanese cuisine) took shape over the Muromachi Period (1392–1573) and consolidated during the Momoyama Period (1573–1615). The influences of the extravagant feasts of the imperial court, *daikyo ryori*, during the Heian Period (794–1185); Buddhist monks' vegetarian *shojin ryori* of the 13th century,

and *cha-kaiseki* (tea cuisine) in the late 16th century, resulted several foundation principles of *washoku*, such as seasonality, presentation, and a meal comprising *ichiju sansai* (“one soup, three side dishes”). *Sunomono* (vinegared food), *aeomono* (vegetables, fish dressed with vinegar, sesame, or miso), and *nimono* (food boiled in dashi) are some examples of classic *washoku* dishes.

Today, you can find *washoku* cuisine on a menu next to a croquette or Caesar salad.

Surveys conducted into eating habits in modern Japanese homes show a diverse array of cuisines: foods like *gyoza*, miso, curry rice, *mabodofu*, *tonkatsu*, and *soba*. For visitors, Japanese “must-eat” lists include sushi, tempura, *kaiseki*, *yakitori*, ramen, and udon. Half of these are actually fairly modern foreign imports, introduced only within the last 100 or so years.

Following hundreds of years of Japan being closed off to the rest of the world, the Meiji Restoration (1868) had an imperative to build a stronger, more modern Japan. This included lifting a centuries-long ban on eating meat, encouraging Western-style eating, and allowing Japanese chefs to travel abroad—particularly to France—to study cooking. New sets of foods and beverages arrived. Postwar government-backed kitchen cars traveled around, spreading Western-style staples such as meat, milk, and eggs, which even impelled housewives to take foreign cooking classes in major cities. Italian former prisoners of war in Japan opened up Italian restaurants. The economic boom of 1960s meant more disposable income for spending on exotic foreign tastes. This trend of adopting foreign ingredients and new cooking techniques continued; the Japanese are said to be good at taking foreign concepts and modifying them for Japanese tastes, and food is no exception.

The resulting modern Japanese cuisine is one where Western dishes are reinvented into Japanese styles, a concept known as *yoshoku* and *wafu*, where Japanese ingredients get new foreign treatments and foreign ingredients get Japanese treatments, respectively. These modern manifestations can be found on menus everywhere from high-end restaurants to *izakaya*, family restaurants, and convenience stores.





Tokyo-based Michelin joints and high-end restaurants serve up dishes like a *Monaka* (traditional wafer) filled with foie gras, Japanese persimmon, and smoked radish (Den in Jimbocho); Hiramé sashimi with a passion fruit and ponzu sauce (Esaki in Aoyama); an Ayu croquette, with the bones and head French-fried, and the

flesh mixed with potatoes for the croquette (A nu retrouvez-vous in Shibuya); Kuruma prawn served with Hokkaido *uni* (sea urchin), soft scrambled egg and cheese, and prawn consomme (Florilege in Minami-Aoyama); Akage beef fillet charcoal with sweet sautéed onions and crispy poached egg (Ryugin in Roppongi); and grilled wild ayu served with citrus sudachi mousse (Kifu in Shinjuku).

At izakaya and tachinomi (standing bars), you can find mochi pizza topped with *shirasu* (whitebait), gruyère, and black pepper; *mentaiko* (cod roe) and mayonnaise udon “pasta”; squid, daikon, and cheese gratin; a salad of onion, bonito flakes, and olive oil; crunchy smoked pickled daikon topped with a little brie; avocado slices topped with scallop minced with ginger; and a spring roll filled with sweet adzuki bean paste!

Family and specialty restaurants—and even convenience stores—offer an assortment of modern Japanese dishes and flavors, such as *omuraisu* (omelette rice); *tonkatsu* sandwich; dried cod and sticks; *yukimi daifuku* (ice cream wrapped in rice cake); octopus, broccoli, and pesto salad; mentaiko, cheese, and potato penne; *hayashi* (hashed beef); steamed buns filled with “pizza sauce” and cheese, or black sesame paste and fresh cream.

With everything from curry-filled donuts to grilled ayu with sudachi mousse, there’s been no better time to be hungry in Japan.



RECIPE

MOCHI PIZZA WITH WASABI, TUNA, AND SHISO

BY JESSICA THOMPSON

SERVING
1

INGREDIENTS

- 3 *mochi* rice cakes (about 150g), *kirimochi* or *kakumochi* variety
- Neutral cooking oil
- Olive oil, for topping
- 1/2 tsp wasabi paste
- 50g fresh tuna, sliced very thin
- *Tsukudani kombu*, to taste
- 2 *shiso* leaves, finely sliced
- Japanese mayonnaise, to taste

PREPARATION

1. Adjust the amount of mochi you use depending on the size of your pan and how thin you’d like your pizza.
2. Slice mochi in half, horizontally. Heat a little oil in a 25-cm saucepan over a low heat. Lay in mochi pieces in rectangle shapes, making sure the edges are touching. As the mochi heats, it will start to melt.
3. Using a spatula, continually press down the mochi so that it melts together.
4. Once melted, add 50 ml water, cover with a lid, increase heat to medium-low, and cook for a couple of minutes, until softened.
5. Remove lid and use a spatula to push the base out to the size and shape of the pan. Once slightly browned, flip and cook on the reverse side, being careful not to burn the base.
6. Remove the base, brush with olive oil then wasabi, and then lay over the tuna slices.
7. Return the pizza to the pan over a low heat for about a minute. You want to warm the tuna a touch, without cooking it.
8. Remove from the pan and sprinkle kombu and shiso. Top with a little Japanese mayonnaise and serve immediately. If you prefer your base a little toastier, pop it into a microwave oven instead of the frying pan after adding the tuna, with the oven set to heat from under.



SUBSTORE

Something different in the heart of Tokyo's most eclectic neighborhood

BY THOMAS BEECHER

Ascending up a narrow staircase littered with cult movie/music posters, it's clear that SUBstore, in the western Tokyo neighborhood of Koenji, is anything but a typical establishment. It's hard to narrow the newly-opened bar-restaurant-record store down to any one genre or style; "vinyl bar" would probably be its nearest definition. But that just skims the surface: entering the living room-style open bar/dining area is like stepping into a hipster version of *Pee Wee's Playhouse*, with a near-endless array of cult paraphernalia, from CDs and vinyl to 20th-century collectible toys—Pee Wee Herman included—and a bottle-lined bar eerily similar to a suburban rumpus room.

SUBstore was the brainchild of Andhika Faisal, who started three other stores by the same name in his native Indonesia before opening the Koenji store in March 2016. Faisal and his wife, Kumi Takaba, wear many hats, serving up a diverse food and drinks selection—with Faisal in the kitchen and Takaba in the bar, though both are one and the same—while simultaneously hosting regular events, including live music performances, DJ nights, art exhibitions, and



movie screenings.

Taking its name from the legendary Sub Pop record label, Faisal, who opened his first store in Jakarta with his younger brother and sister in

2014, wanted to create a hybridized record store where people could come and browse for vinyl and feel comfortable enough to stick around.

"The idea was very simple," says Faisal. "We wanted to create a place where people could relax, listen to music, maybe read book or buy a vinyl, while also having a meal and drink."

After opening two more locations in Bandung and

Bali, Faisal and Takaba moved to Tokyo with the thought of bringing these same ideas to Koenji, a neighborhood known for its music and arts culture. And things seem to be catching on: even a few short months since its opening, SUBstore feels like Koenji establishment, with a lively mix of young and old, local and foreign, soaking in the atmosphere late into the evenings.

Word caught on when Faisal began encouraging people to bring in their own records—or pick from their extensive collection, which are all for sale—to be a DJ for a night.

"Someone asked me if he and his friends could spin their own records in the store one night. And they actually turned out to be really good, playing *Showa kayo* music, '80s Japanese pop, Tokyo Pop Light, etc., late into the night. It was really cool."





The store also holds regular live music shows, and recently hosted a benefit event for victims of the 2016 Kumamoto earthquake, with a performance by the Latin Jazz ensemble Travessia.



But the thing that keeps customers coming back is undoubtedly the food and drink, which ties in with the store's unique atmosphere. Food includes a range of Indonesian street foods, such as Nasi Gila (¥800), Nasi Goreng Jawa (¥700), and Mie Goreng Bakso (¥700). The Michael Jordan



of the menu, however, is the Nasi Campur (¥900), which, much like the establishment in which it's sold, is a bedazzling mix of Indonesian classics, including Rendang, dried Tempe, and salted fish. While a graphic designer by trade, Faisal fares very well in the kitchen. The food is beyond yum.



The menu pairs well with a similarly eclectic selection of drinks, featuring Indonesian classic Arak-based cocktails (¥750), as well as an interesting range of imported beers (¥600-950).

Faisal is clearly a child at heart. And SUBstore has the feel a better-conceived—and possibly better financed—teenager's bedroom, with a little bit of all of Faisal's favorite things. Luckily, chances are they're all of your favorite things too.

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For information on upcoming events, including the forthcoming "Jazz is Philosophy" group art exhibition, visit <http://substore.jimdo.com>.





GRANDFATHER'S

Well-aged style in the heart of Shibuya

BY TREVOR CAMPBELL

When I was a kid in Canada, going to my grandfather's meant playing dominoes, eating pie with ice cream, and watching blue jays hop around the bird feeder. For music, my best hope was a bit of whistling, which was always a crowd-pleaser—but admittedly, the repertoire was limited.

Over in Shibuya, it seems that grandfathers are of a different stripe.

A stone's throw from Shibuya Station, Grandfather's offers a solid whiskey selection and a well-priced menu of snacks and small meals. But what makes it so special is the atmosphere. It's the kind of place you'd conjure up a few drinks in: a dimly-lit secret hideout of warm, dark wood and the soft crackle of your favourite LP coming through the stereo set.

It's a vintage experience, but Grandfather's delivers retro charm without the kitsch. Its cozy interior remains largely unchanged since the bar's opening in 1971, and as with a good whisky, they've been wise to let it age. One floor below street level, the windowless, corridor-style room is flanked on one side by a long wooden bar with stool seating and a set of sunken banquets on the other. The low lights offer plenty of privacy, giving you and your date—or your drink—the chance to get close. As a bonus, it's much less smokey than you'd expect for something underground.

Bar service is quick, with healthy pours and drinks that are surprisingly cheap, given the bar's proximity to Shibuya. A good glass of Sun-tory whisky starts at ¥500, with plenty of more expensive options available should your wallet support them.

Staff are quick to answer any questions, but they're not here to chat. In fact, it's not the kind of place where much talking happens at all.

That's because the centerpiece of

Grandfather's is the carefully curated supply of vinyl behind the bar. Forget the bartender; the DJ is the star mixologist in this establishment, and he's working with top ingredients. Grandfather's started out playing rock 'n' roll cuts from the '50s and '60s, and they've since filled out their shelves with funk, soul, and folk from the '70s onward. Tracks are played one by one, so no full-album binges here, but you're in excellent hands. On an average night, you'll get strong selections from The Kinks, Dolly Parton, Bread, The Cars, Fleetwood Mac, and Dorothy Moore. ("It's So Good" was the track of the night, in my humble opinion.)

If you're a bit of a spinner yourself, you're in luck: the DJ is more than happy to take requests. He might not play it right away, but if they've got it, he'll get to it.

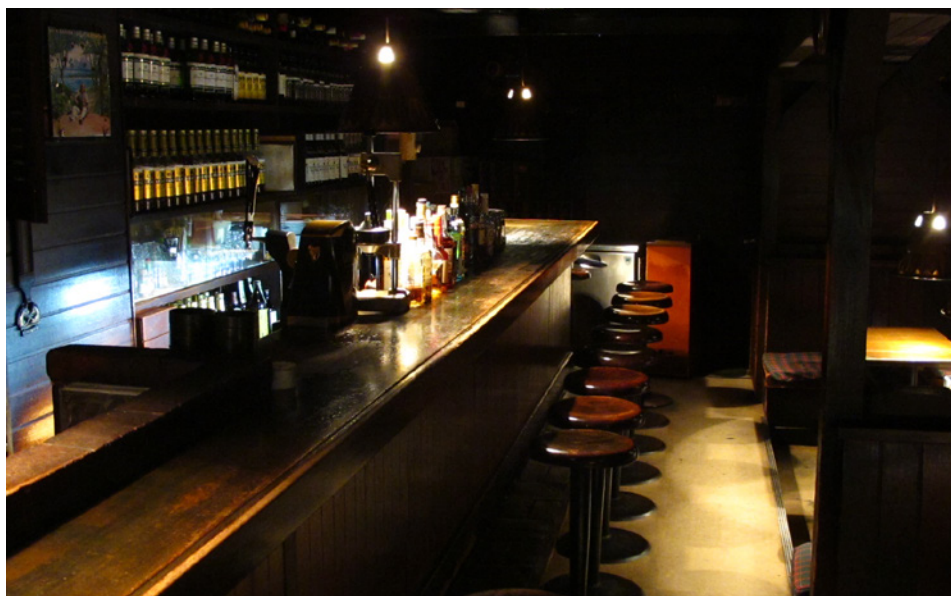
And this brings up an interesting point: the mood in Grandfather's is so perfectly crafted that it feels too good to be true. So much so, in fact, that there seems to be an unspoken code of honor in the bar: "Don't spoil the mood, man." If you're going to request something, choose carefully. The playlist is already smoky, sexy, and impeccably selected, so if it ain't broke ...

And forget about taking pictures. Nothing would pop the bubble of smooth whisky and warm vinyl like your iPhone's shutter sound. I snapped a quick pic of my drink on one of Grandfather's cream-colored coasters—which seem to sport the same illustrated design they've had since the '70s—and immediately sensed that I'd lost serious bar cred.

Besides, spaces like this rarely photograph well. If you're curious, heaps of low-light, grainy photos are only a Google search away.

But trust me, it's so much better to discover this place for yourself.

Flat Bld. B1F, 1-24-7 Shibuya, Shibuya-ku. Open daily, 5pm-3am. 📍 Shibuya. Tel: 03-3407-9505. www.grandfather.jp



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ODAIBA OLD TIMEY

BY TAMATHA ROMAN

Travel writers love to state the obvious: Tokyo is a fascinating mix of the new and the old. Robot-centered entertainment, Starbucks, an ancient temple, and fortune tellers may all be contained within a single city block. The ages run together, somewhat seamlessly. Yet very much like the 2011 Woody Allen film *Midnight in Paris*, where the main character longs for another era, sometimes we just want to step back into a simpler time. A time when we weren't constantly bumping into Pokemon Goers, for example.

One surprising way to tuck into Japan's



past is to head to the shopping complex of Decks in Odaiba. Most of Decks comprises trendy shops and restaurants, similar to the thousand other malls that seem to be squished onto Odaiba's artificial island. However, above the virtual reality amusement park Joypolis lies a rather oddly-placed "attraction" of sorts: Daiba 1-chome Shotengai. This street pays homage to Japan's Showa Era (1926-1989), with its kitsch vintage shops, arcade games, and attraction replicas. Though the Showa Era spans several decades, the street seems frozen in the 1950s and



'60s, a nostalgic time for Japanese residents and retro collectors alike.

The vintage bits are fun to hunt down along the Shotengai. Several vending machines and storefronts sell old-timey candy and snacks, including a very colorful and classic penny candy station. The retro game arcade, called "1-chome Playland," is especially popular for visitors. It's here where you can play a range of analog games, from pinball machines to early racing video games to whack-a-mole.





Walking further down the Shotengai, you'll come across more appropriately-placed relics. A replica of the first shinkansen, released in 1964, pokes out from one wall, next to the elevators that whisk you back to the present, if you so desire. A shooting gallery, for patrons 18 years and older, entices the visitor to win one of the vintage snacks moving along a track (five balls for ¥300).

Several shops have a mix of retro and current souvenirs. That is, Hello Kitty and Disney characters make their due appearance, alongside naughty-worded boxers and Japanese-themed bandages, tea bags, and tissue boxes. Though not everything is strictly retro, I found that the range of souvenirs was unique compared to other tourist sites in Japan.

(Vegetable pen anyone?) Other parts of the Shotengai include a school-themed haunted house (¥800), more for teenagers than adults. The Takoyaki (octopus ball) Museum also resides at the end of the street, if that's your thing.

Daiba 1-chome makes for a welcome detour while submerged in retail hell. Grab a glass bottle of Coke, challenge a friend to a video game that actually requires strategy, and make yourself at home in the past.

1-6-1 Daiba, Minato-ku. 有明海浜公園. Shops open 11am-9pm; restaurants open 11am-midnight. www.odaiba-decks.com/services/en.php



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Akai was trained at Harvard Medical School and the prestigious Massachusetts General Hospital, and is currently an associate professor in the Department of Plastic Aesthetic and Reconstructive Surgery at Showa University in Tokyo. Dr. Keiko Akai is a skincare specialist and dermatologist.

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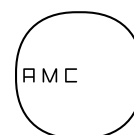
rejuvenation (non-surgical face-lifting), and is scientifically proven to provide more reliable results than conventional techniques. It's all performed within a quick session in a safe and sterile environment.

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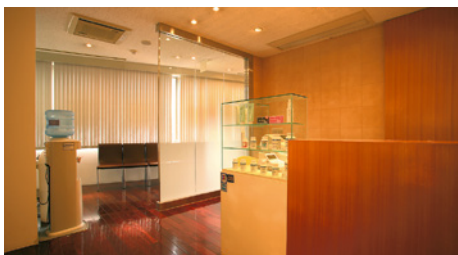


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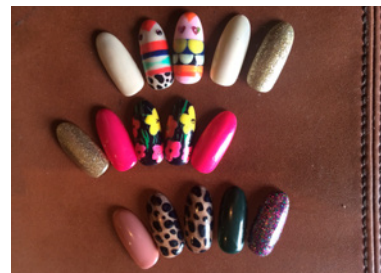


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English-fluent Kenji Suzuki is one of the many talented stylists who have come together at the Bondz Salon in Azabu-Jūban, where the relaxed, boutique-like atmosphere makes you feel right at home. Having held high-profile positions in the international beauty industry for more than twenty years, Kenji spent most of those years in New York City. In fact, he still takes care of his stylish clientele there on periodic visits to the U.S. Since 2013, he has shared with his Tokyo clients the styles and techniques that he learned and honed in the Big Apple, offering color and perm treatments as well as specializing in dry haircutting for men and women. Whether a patron has a specific look in mind or wants to try something new, Kenji works closely with them to ensure they leave with a style that follows trends, yet still brings out their own personal beauty. "For your hairstyle, for your lifestyle" is his motto.

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 📍 Omotesando
 📧 kronos0320@yahoo.co.jp
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SERVICES

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 📧 info@mds-a.jp
 🕒 Mon-Fri noon-11:30pm, Sat-Sun & hols 10am-11:30pm
 📍 Azabu-Jūban
 🔗 http://mds-a.jp/english

**MDSA**

📍 Azabu-Jūban

Fall has come, and that means it's time to do a little "manscaping" to look your best for all of the wonderful outdoor activities the season offers. MDSA Hair Removal Salon, just a two-minute walk from Azabu-Jūban Station, offers secluded treatment rooms, English-speaking staff, a reservation-only policy, and an atmosphere that caters to both men and women, so it's not all feminine. The tools and procedures used to remove unwanted hair from backs, shoulders, bellies, and those "mankini" lines come direct from the U.S. Head in for a free consultation and a localized hair-removal trial to see for yourself how it works. You'll be impressed by the efficiency, minimal discomfort, and good value. Rooms can service two people, so bring your friend or girlfriend along to also benefit from MDSA's service while they hold your hand—if you're man enough!



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 📍 Meiji-jingumae or Harajuku
 📧 morio_harajuku
 🔗 http://moriofromlondon.com/

**MORIO FROM LONDON**

📍 Harajuku

Without a doubt, Tokyo has its share of wonderful hair salons. But there's nothing quite as satisfying as finding a salon that acknowledges your individual features and couples them with the latest trends and styles. Morio From London is a hair salon that is visited and loved by patrons from all corners of the world. Their highly-skilled, E/J bilingual staff are familiar with foreigner hair—making Morio a popular spot for locals and tourists alike. The staff at Morio are all experts at what they do, having studied hair cutting, blowing, and coloring techniques in both London and Paris, as well as having participated in the Sassoon Academy. Morio also has staff specializing in highlight coloring. Located in one of Tokyo's most popular neighborhoods, a mere three-minute walk from Harajuku Station, appointments are usually not necessary on weekdays—weekends can be busy—so feel free to pop in anytime. Check out their website or Instagram for information.



nua
 37

**SPECIAL OFFER**

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NUA OMOTESANDO

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**NUA**

📍 Omotesando & Hiroo

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Hiroo

Dr. Robert Kure, former chief resident in plastic surgery at UCLA Medical Center and head surgeon at Plaza Clinic, strives to ensure that Plaza Clinic provides the very best in modern cosmetic care. In fact, being the only American Board of Plastic Surgery-certified surgeon in Japan—with over 18 years of experience overseas—Kure is an easy choice for those considering cosmetic surgery. Plaza Clinic is located near Hiroo Crossing, and offers facelifts, liposuction, laser tattoo and freckle removal, and double eyelid procedures, using modern, state-of-the-art equipment. Additionally, Plaza offers Botox treatments for wrinkles and migraine headaches, hyperhidrosis for hands, Restylane and Juvéderm to reduce lines, and Retin-A and Obagi systems to remove blemishes and wrinkles. Consultations can be done in English, and foreign insurance is accepted for reconstructive procedures and certain dermatological cases. Once you've been to Plaza, we're confident you'll visit again!



WEBSITE

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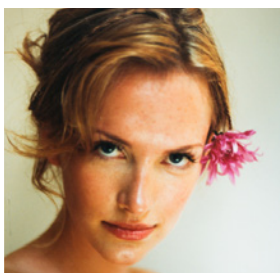
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**WATANABE HAIR DRESSING**

Harajuku & Hiroo

To visit Watanabe Hair Dressing is to experience the best of Tokyo's hair salons, where English-speaking staff pamper clients from start to finish and use unique techniques to create sophisticated looks. If you'd like to discover a great new style this summer, a visit to Watanabe Hair Dressing may just be a step in the right direction. Forbes once called Aki Watanabe "the best hairdresser in Tokyo." Trained at the Vidal Sassoon and Toni & Guy academies, the stylist now has his own salon, Watanabe Hair Dressing, delivering the highest quality hair treatment, now with additional collaboration of celebrated French hair-stylist Alexandre Kernbaum. Aki has done hairstyling for magazines such as *The Face* and *i-D*, and worked for brands like Red or Dead. They also have a six-step head spa menu using 21 types of natural plant extract, which will nourish your hair, help sustain your hair coloring, and give you a relaxing and luxurious time. You don't have to be an A-lister to enjoy his latest styling trends and techniques. Aki is also pleased to invite you to the recently opened Hiroo store. So pop in for great coifs at an affordable price for everyone.

WEC HAIR

WEBSITE

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Ebisu
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**WEC HAIR**

Ebisu

Located in the heart of the quaint and trendy neighborhood of Ebisu, WEC Hair provides the highest quality hair care available in Japan, inspired by the "World's End" district in London. WEC owner Kenji returned to Tokyo in 2012 with finely-honed expertise gained in style-capitals London and New York back, and with knowledge of all the latest styles and trends. Conveniently located just five minutes from JR Ebisu Station, WEC has a long list of loyal clients, both Japanese and foreign, specializing in highlights, cuts, straightening, and perms in an English-friendly, international environment. So make a booking and see what wonders Kenji has for you!

JULIA MARGARET CAMERON

BY C.B. LIDDELL

The paradigm of the aggressive, thrusting, phallic male photographer “shooting” women is well established. Think of David Hemmings’ character in Michelangelo Antonioni’s classic film *Blowup*, later hilariously parodied in the Austin Powers movies.

But, as selfies on social media, apps like Instagram, and many well-known female photographers reveal, women have a much more complex interest in photography than simply being passive subjects. This female fascination with photography also has surprisingly deep roots, as the exhibition “Julia Margaret Cameron” at the Mitsubishi Ichigokan affirms.

As usual, the Ichigokan likes to focus on exhibitions that fit in with the period of its architectural identity. Although the museum is a facsimile of an earlier building that stood on the site and only opened six years ago, it’s built on a Victorian plan. So, it is not surprising that the museum is hosting this exhibition by one of the great photographers of the Victorian Period, someone who helped to pioneer and define the way we see photography today.

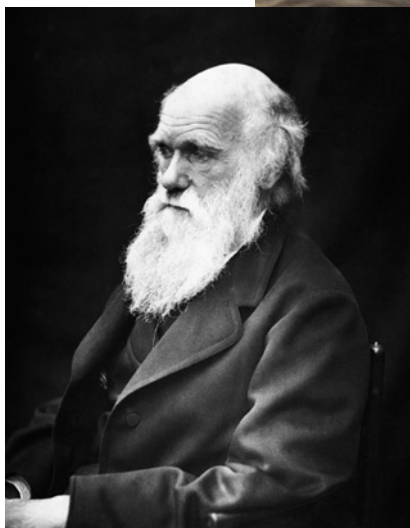
This point is made in the exhibition’s subtitle: “A Woman Who Breathed Life into Photography.”

Many of the images come from London’s Victoria and Albert Museum, which bought and exhibited 100 of Cameron’s photos just one year after she acquired a camera and began teaching herself photography.

What immediately strikes you about the images in the exhibition is how old they are—Cameron started photographing in 1863, when she



Whisperer of the Muses, 1865 Julia Margaret Cameron



Charles Darwin, 1869 Julia Margaret Cameron

was 48 years old—and yet how contemporary they seem, with faces and expressions that could almost have been taken from yesterday’s social media.

In Cameron’s day, photography was still very much a novelty. This, combined with the photographer’s social connections, gave her access to many of the celebrities of the day. Included here are portraits of the Poet Laureate Alfred Tennyson, the astronomer John Frederick Herschel, and Charles Darwin, the “Father of Evolution,” who looks suitably wise in his portrait, which Cameron shot in profile.

People today tend to have a rather stiff and

formal image of Victorian photography. This is partly because of the lack of color and the rather long exposures necessary, which required subjects to sit perfectly still for long periods. But many of Cameron’s photos break this stereotype, being full of expression, creativity, and elements of what can best be described as “cosplay.”

It’s obvious that Cameron, soon after mastering the basic techniques of photography, saw the medium as a form of painting. Accordingly, she started to dress her models in various costumes and arrange them in theatrical poses. A portrait of her friend Lady Elcho casts her in the role of the Cumaen Sibyl. Another shows the same friend

outdoors as a “Dantesque Vision.”

From these tentative attempts, Cameron soon moved on to more expressive compositions. In “*Whisperer of the Muses*” (1865), she shows a musician holding a violin, while a young girl in the guise of the muse of music touches her lips to his brow to symbolize the moment of inspiration.

There is a delightful Pre-Raphaelite atmosphere to many of Cameron’s photos, and this should come as no surprise. She socialized with some of the members of that artistic movement, and shared a similar romanticized view of the distant past. Old as they are, it’s this quality that helps give her photos a much more timeless quality than anything you might find on Instagram.



Beatrice, 1866 Julia Margaret Cameron

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
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BDC PILATES

Broadway Dance Center, a 30-year veteran in training professional dancers, held the grand opening of BDC Pilates in Omotesando/Minami-Aoyama in late April. It is the first studio in Japan to focus on group reformer classes, and with a limit of six people per class, participants receive the full attention of the instructor. English-speaking instructors available. Private sessions also offered. For a limited time, BDC is waiving its ¥30,000 membership fee. Trial lesson ¥2,000. Located a 30-second walk from Omotesando Station. **5F, 5-6-24 Minami-Aoyama, Minato-ku, Tokyo. E-mail: info@bdcpilates.com. (English OK.) <http://bdcpilates.com> ☎ Omotesando**



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BEAUTY BY ALEXANDRE

Alexandre started as a hairstylist and color specialist for blondes and brunettes in Paris 25 years ago. He moved to New York, and worked in Manhattan for more than 10 years at an upscale hair salon. For many years, he worked in the fashion industry for movies and TV (*VH1: Behind the Music*, *CBS News*, etc.), fashion shows (Lanvin, Nautica, etc.) and photography (*Vanity Fair*, *Teen People*, etc.), moving between Paris and New York, and now, Tokyo. He also specializes in make-up and body painting, and can provide make-up workshops for small groups at private homes. Alexandre understands that sometimes, people are unable to visit salons for cuts and styling, and so he is happy to make house-calls. By appointment only at home or at Lizero in Omotesando. **Tel: 090-3520-6262. www.bba-japan.com**



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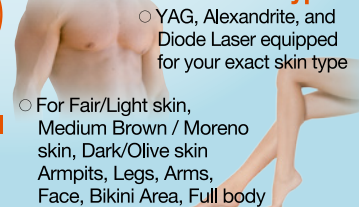
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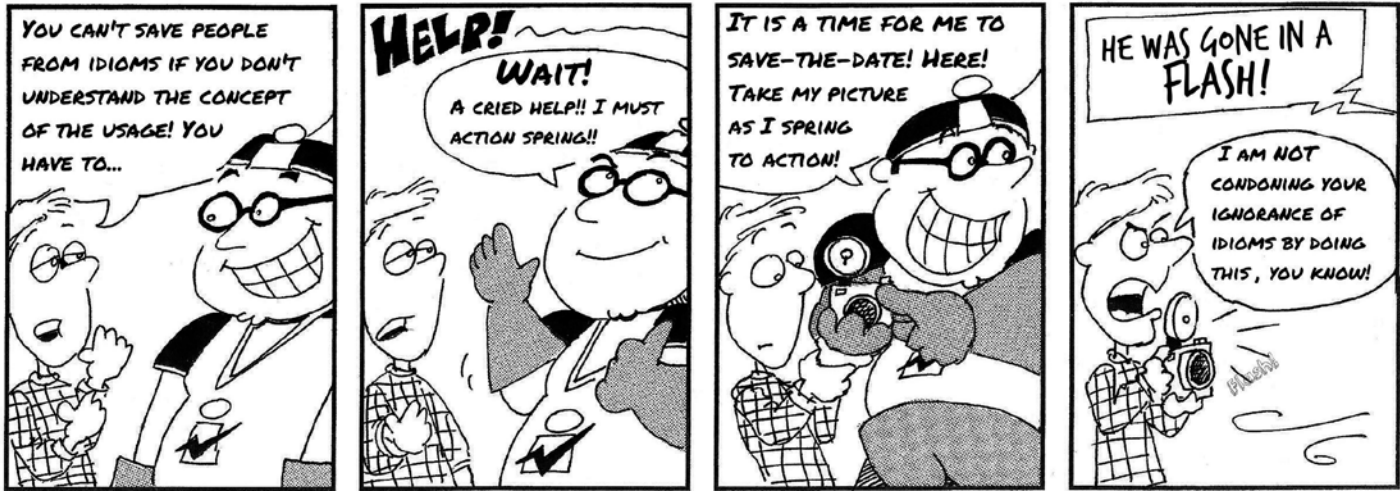
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♥ Love ♣ Money ♠ Luck

ARIES
Mar 21-Apr 20 ♥♥♥ ♣♣ ♠♠♠

September offers many differences to uphold. The solar eclipse on September 1 lands the focus smack dab in your sector of daily work. The lunar eclipse on September 16 balances this. Seemingly out of nowhere, hopes, dreams, and wishes float into your awareness. Abrupt changes have triggered a cycle of new beginnings. Ready to start something for yourself?

TAURUS
Apr 21-May 21 ♥♥♥ ♣♣ ♠♠♠

What's put into motion by the solar eclipse on September 1 spells "love" in capital letters. Then the lunar eclipse September 16 rearranges your group associations in a major way. Venus floats through your work sector well into the fourth week—she has money on her mind. You're likely to be in an environment that is either comfortable, beautiful, or both.

GEMINI
May 22-Jun 21 ♥♥ ♣♣♣ ♠♠

September signals a big change for Gemini. It doesn't have to begin immediately, but it's in motion. The September 1 solar eclipse puts the nod towards what's happening in your home. Then September 16, the lunar eclipse seeks a balance. Where do you stand in your community? Which choices will you make about your career? This has a built-in cycle for three to six months.

CANCER
Jun 22-Jul 23 ♥♥♥♥ ♣♣ ♠♠♠

September is the beginning of "something new." Not everything is your choice, but it can still be for the best. The solar eclipse on September 1 involves conversations, writing, siblings, and your neighborhood. The balance comes from the lunar eclipse September 16, involving a long trip, a jump towards higher education, or a spiritual upgrade. All wait with rewards for you.

LEO
Jul 24-Aug 23 ♥♥♥ ♣♣♣ ♠♠

Your finances are about to undergo a major shift. The solar eclipse on September 1 signals the beginning. You won't escape noticing that details are essential to keeping yourself afloat. Then the lunar eclipse on September 16 brings in a balance. A gift, inheritance, or legacy seeks to redeem your hard work. Note: not all the information that's arriving will be available as yet.

VIRGO
Aug 24-Sep 23 ♥♥♥♥ ♣♣ ♠♠♠♠

Happy birthday, Virgo! Welcome to the beginning of your new life. The solar eclipse of September 1 makes sure of this. Events are most noticeable three to six months after the eclipse, but can start anytime. Then the lunar eclipse on September 16 adds an emotional spin to it. This is the balance that's needed, especially when it comes to partners and relationships.

LIBRA
Sep 24-Oct 23 ♥♥ ♣♣ ♠♠♠

Happy birthday to Librans born in late September! The eclipses this month may not affect you as much as other zodiac signs, but you're still in the mix. The solar eclipse September 1 puts the spotlight on your dreams, especially the ones needing to be restored and dusted off. Then the lunar eclipse September 16 brings in the balance, through work and health enhancements.

SCORPIO
Oct 24-Nov 22 ♥♥♥ ♣♣ ♠♠♠♠

Venus in your solar 12th house whispers of beauty and love, setting the stage before they're presented. The solar eclipse September 1 impacts the groups you are connected with. A balance is offered by the lunar eclipse on September 16. Expressing your creativity attracts romance. Dark Moon Lilith and Juno in Scorpio offer a form of protection and bring out your rebel nature.

SAGITTARIUS
Nov 23-Dec 22 ♥♥ ♣♣♣ ♠♠♠

While it may not be instantly apparent, the solar eclipse on September 1 kicks things into gear. Your career profile may shift surprisingly, or people moving into your neighborhood could reposition you in some way. September 16, the lunar eclipse brings a choice to be made about "home." It doesn't have to be immediate, but keep it in mind for the next three to six months.

CAPRICORN
Dec 23-Jan 20 ♥♥♥ ♣♣ ♠♠♠

The solar eclipse on September 1 really starts things in motion. You may travel or rev up your educational engines. You'll have to steel yourself as your current circumstances pull away to reveal the next step. Keep picturing where you want to be and what you want to be doing. The lunar eclipse September 16 brings a balance through your exchanges and presentation.

AQUARIUS
Jan 21-Feb 19 ♥♥ ♣♣ ♠♠♠♠

Eclipses bring change; this month, there are two. The solar eclipse September 1 hits smack into your solar eighth house of inheritance. This includes revamping yourself as well. It initiates a type of renewal, rebirth, or ending, especially in relationships. The lunar eclipse on September 16 brings a balance by reassessing your financial status. What you have earned shall be yours.

PISCES
Feb 20-Mar 20 ♥♥♥♥ ♣♣ ♠♠♠

This month's luminaries connect intimately with your chart. The solar eclipse on September 1 is opposite Pisces. It puts the spotlight on your "other," whether it's a mirror image yet to be revealed, or a change about to be put in motion. Then the lunar eclipse September 16 brings your feelings and romantic perspective into view. What will you choose as your next step?

SUPER COMMUTER

BY TAMATHA ROMAN



I'm a tiny person. I don't fill an entire train seat. So when I read on the train, my elbows hardly extend past my body's limit. Yet on this day, I must have shifted unconsciously while engrossed in a book. The man next to me elbows me sharply in the ribs. The first time, I turn my head, thinking it was an accident but he continues to stare at his video game, scowling. After the second time I am elbowed, numerous times, I look at him in shock. Without raising his voice or even meeting eye contact, he says, "Don't touch me" in English. I stammer out, "What? You touched me!" He gets up to exit the train, my mouth gaping in stupidity. Again, calm and without the slightest charge of emotion, he says, "I hate you." Then he gets off the train.

I'm on the train a lot. A lot. As an employed individual, my daily commute is over two hours each way. In that time, you're bound to see some things: salarymen slumped over in their own vomit, fights breaking out (oh, it happens), evidence of suicide, and even nudity. As amusing or disturbing as these incidences may be, I have become jaded. This is due to sheer time spent on trains as well as the invisible neon billboard floating above my head that reads "Easy target!" I am caucasian, female, and as aforementioned, a miniature version of an actual human.

The target is expected. After living over sev-



I HAVE LEARNED THAT MOST OF THE TIME, THESE INCIDENCES WILL OCCUR WITHOUT THE SLIGHTEST REACTION OR ASSISTANCE FROM MY COMMUTING NEIGHBORS".



Illustration by Christi Rochin

en years in Japan, I know that my foreign-ness will continue to turn heads, even in distracted Tokyo. Peace has been made with this notion, but as many times as someone might flag me on the street to practice English, nothing compares to the train. And it's not just me; if you sit around with a bunch of other Tokyoites, foreign or Japanese—and especially women, they all have their own horror stories of train ordeals.

Perhaps because the train is by far Japan's most utilized public domain, it seems to be subsequently lawless. Now, there are of course certain unstated rules that are strictly followed. You will rarely see someone talking on the phone or eating in excess, for example. I have learned during commutes to keep silent, avoid eye contact, and apologize for the slightest of mistaken nudges: "My umbrella hit your leg for a split second. My deepest apologies!" Yet despite these ubiquitous manners, the train system in Tokyo is otherwise a free-for-all. And why not? With employees rarely attending anything but the driver's seat or platform, who's to stop the shenanigans?

Most of my encounters are lackluster. I "enjoy" my commute in solitude, listening to podcasts or contemplating the meaning of life with the other salarymen. But then my magical *gaijin* instincts kick in, and I know to brace myself for another episode of "Tam on Trains." Some episodes have been harmless: English practice,

date requests, games of "Can the foreigner speak Japanese?"

Some episodes have bordered on harassment. Once, I was followed out of the train car at night by a man who wanted to be my "daddy." Some have been downright rude, like being told to shut up when I wasn't even talking. Finally, the most memorable episodes have been rather disgusting. I sat next to a man who picked his nose and decided to wipe it on me. Another man who gleefully read his grandpa fetish porn for my admiration. A man who masturbated in full view of every woman in the car.

I have learned that most of the time, these incidents will occur without the slightest reaction or assistance from my commuting neighbors. I also realize that this stems from cultural notions I have trouble grasping, including themes of privacy, shame, and in/out groups. And most of the time, that's OK. I'm a "big" girl who can fend off the questionable ones, and have employed several strategies to avoid the others—and just wearing headphones doesn't do it.

But in times when I feel rage or fear, in times when I just want to melt into the background of Tokyo, I wonder when it *would* be appropriate to come to someone's aid. But until then, I have my strategies. I have my veil of patience. And above all, I have conversation starters for later.

■ Tamatha Roman has been living and working in Tokyo since 2011 as a university lecturer and travel writer.

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